

“DO-IT-YOURSELF CULTURE MEANS TO LOOK AFTER YOURSELF AND THOSE ALL AROUND YOU... CREATE YOUR OWN FUTURE, WORK TO MANIFEST THE EQUALITY, LIBERTY AND KIND OF SOCIETY THAT YOU WOULD WISH TO BE A PART OF.”

“IT’S A TIME FOR PEOPLE TO MAKE THEIR VOICES HEARD AND TO SAY NO.”

GOOD TROUBLE

JUST SAY NO! P12

GOODTROUBLEMAG.COM

GOODTROUBLEMAG@GMAIL.COM

CUT-OUT-AND-KEEP! RUSSIAN CYBERWEAPON

“BEING A HUMAN IS NOT ABOUT VIOLENCE AND HATRED... ART IS HUMAN, A BEAUTIFUL THING THAT ONLY A HUMAN CAN DO.”

GOODTROUBLEMAG

RUSSIAN CYBERWEAPON

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YOU MEAN TO GO ON START AS YOU MEAN TO GO ON

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GT 2017

GT 2023

CHANGE IS IN THE AIR

‘WORK AS IF YOU LIVE IN THE EARLY DAYS OF A BETTER NATION’

NO ONE HAS THE RIGHT TO OBEY

“IT IS POSSIBLE FOR CULTURE TO BE AN INTEGRAL PART OF THE WORLDWIDE MOVEMENT FOR CHANGE.”

(PETER KENNARD, P3)


PAY WHAT YOU WANT



“To resist is to exist in a way that directly opposes the powers that suppress your essence.” – Matt Lambert (Photographer). Shot for Good Trouble.
“Being soft enough to fall with grace and to return standing each time, stronger and wiser.” – MJ Harper (Dancer and model)

GOOD GREETINGS

GOOD TROUBLE celebrates the culture of resistance, publishing stories from the intersection of arts and culture with activism and protest. It looks through the lens of arts and culture at stories of individuals and groups around the world struggling for social change, equality and climate sustainability. It celebrates resistance with all its beauty, humour and contradictions, because life is messy and serious business can be fun. **GOOD TROUBLE** is a cultural hub (and now limited-edition print publication) sharing stories, photos, art, documentaries, music and DIY projects – original, commissioned, edited and open to submissions. Stories online contain links to further information for readers to get involved or support individual causes. The site also has a section connecting people to resources, communities, further information and established campaigning organisations. **GOOD TROUBLE** is about exploring, connecting and using the power of stories to help build networks and amplify voices. It will be a process of discovery, experimentation, learning and probably a few mistakes along the way. If recent years have been defined by chasing clicks at all costs, echo chambers, propaganda and the slow collapse of truth itself, then maybe we need to break it down again and think about getting smaller, direct, DIY and authentic. About the singular moments and one-to-one connections. Small and true. As the good congressman and veteran civil rights hero John Lewis put it, it's time for us all to make some 'good trouble'... Let's **CELEBRATE** the culture of resistance.



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"Never do anything by halves if you want to get away with it. Be outrageous. Go the whole hog. Make sure everything you do is so completely crazy it's unbelievable..."
Roald Dahl, *Matilda*

FEED YOUR HEAD

GEORGE SAUNDERS' RESISTANCE READING LIST

The celebrated 'Tenth Of December' short stories author and PEN award-winner has just published his first novel *Lincoln in the Bardo*, set in the American Civil War.

- *I Will Bear Witness* by Victor Klemperer: "The journal of a Jewish academic that shows the way a country slides into dictatorship and mass violence in real time. It all happens with courtesy and in a spirit of banal aggression. But it happens just the same."
- *Faithful Rustam* by George Abramov: "A tour de force done in the voice of a Siberian work-camp guard dog that is a profound glimpse at what authoritarian rule looks like from the inside."
- Anton Chekhov's short stories – "In dark times, it's important for people in resistance to fortify themselves with beauty, if only to remind ourselves that kindness, nuance, and ambiguity are real things."
- "The Bluest Eye" by Toni Morrison: "This gorgeous and daring work of art served for me, years ago, as a kind of Compassion On switch, reneating a notion I'd often felt as a Catholic kid, which was: Our ability to empathetically imagine the experiences and feelings of other people argues that our habitual feelings of separateness are actually delusional."

(Via MotherJones.com)

PROUD SLUTS BANNER RAD

LARA SCHNITGER and the Art of Fighting Back

PROUD SLUT. SUFFRAGETTE CITY. NO = NO. DON'T LET THE BOYS WIN. Schnitger, an LA-based Dutch-American artist, makes sculptures out of protest banners and protest homes. She's out of sculpting reclaiming and spray-paint clash with quilts of women footballers. She stages performances of protests in galleries, and brings her flags to the Women's March. "NO" is emblazoned over couture dresses, and sculptures turn into leopard-print-clad superheroes. It's vital, thrilling art that is too smart to stand still.

Her most recent show was a feminist march / modern-pagan ritual *Suffragette City*, during the French elections. "It's a time for people to make their voices heard and say NO," she tells us.

GOOD TROUBLE: "Proud Slut" is a powerful work. What was going through your mind? Lara Schnitger: This work was inspired by the slut paradox, which

are marches that happen internationally where women will go out in lingerie asserting their right to wear what they want without being harassed. I saw some of the women write on their bodies instead of on a tee-shirt or sign, and I thought this was a great way of reclaiming their right to do whatever they want with their bodies. It takes the negativity out of the word 'slut'.

How did it feel walking it to DC during the Women's March? The amount of people who showed up was exhilarating. I had a feeling I knew some of the women even though I didn't – there was such a sense of familiarity and unity. And it was great to clean the streets after what had happened the day before.

It felt like women have the power to organize and make progress happen in a peaceful way.

"No" is at the centre of some of your works. What do you like about this word? It's short, powerful and very clear!

"I DON'T THINK THIS CAN BE A TIME OF 'BUSINESS AS USUAL'"

ADAM BROOMBERG is calling on artists to resist the rise of the far right

"My students are anything but apathetic and their rage is visceral," says artist and photographer Adam Broomberg, also Professor of Photography at HFBK university in Hamburg, Germany. Highly regarded artistic duo Adam Broomberg and Oliver Chananin have held numerous solo exhibitions, and won major art awards including the ICP Infinity Award (2014), and the Deutsche Börse Photography Prize (2013).

"I think the art market is something else," he continues. "The fact Miami Basel could go ahead just days after Trump's election made me very uncomfortable. I don't think this can be a time of 'business as usual'."

To that end, Broomberg has created HANDS OFF OUR REVOLUTION, a collaborative web-based art project calling on artists, thinkers and researchers to add their weight to "counter the voices of modern fascism".

"The language of revolution has been usurped by the right again," opens the manifesto. "This time, the threat, in the form of Donald Trump's 'whitelash' fascism, is not just apparent in the United States.

Trump's election has emboldened the right wing throughout the world."


Hands off our Revolution calls for submissions of "images, films, banners, posters, t-shirts and slogans," which will be disseminated through "social and traditional media", while also establishing an archive of critical thinking about the far right, and its "use of language, aesthetic strategies and the media".

"The day after Trump was elected, I was sitting in a room at HFBK and we were all in a state of shock," explains Broomberg. "We decided collectively to fight our shared feeling of defeat and gloom, and started writing a manifesto together – a place to put our outrage."

As the far right have attempted to position themselves as a modern, anti-establishment 'counterculture', Broomberg sees this as an attempt to "usurp the language of revolution" that must be vigorously resisted by artists, along with all those who perceive themselves to be left-wing or progressive.

"There is one thing we all have in common," he says. "That is an understanding of the complexity of the world..."

GUN VIOLENCE




KATHY SHORR's new book, *SHOT*, is stark. It brings the issue of gun violence out of the world of statistics, putting scars, missing limbs and shattered lives firmly in view by getting up close and personal with its victims. Over two years, Shorr travelled to 45 US cities, covering over 100,000 miles in her search for survivors of gun violence. The result is a moving portrait of a divisive – and deadly – issue in modern America.

Kathy Shorr: "Gun violence was something that seemed to be happening with more frequency, and I wondered about those who had survived shootings. We always heard about those who died but never about what happened to those who lived. It seemed as if they were to pick up the physical and emotional pieces and go on with their lives. I had a gun pointed at my young daughter and me in a home invasion years before, and knew what it felt like to have someone

have the power to control your destiny and possibly the destiny of someone you loved. It was probably the most frightening thing that ever happened to me and we were lucky. I also felt our country had become so polarized that people could not talk to each other any more... they only spoke at each other. Gun violence had become an issue that had no gray – only black and white. I thought if I could approach the subject a different way, and show how it affected human beings across America, from all walks of life, all colours, all ages, different situations, high and low profile shootings, people would be able to see the subject with empathy and perhaps create a dialogue."

CHRIS HATHERILL
Published by powerhouse books
Pictured: Standing with a group of friends outside her high school, Kartina became the unintended victim of a drive-by shooting fueled by gang revenge. She was 16, Aurora, Colorado, 2010



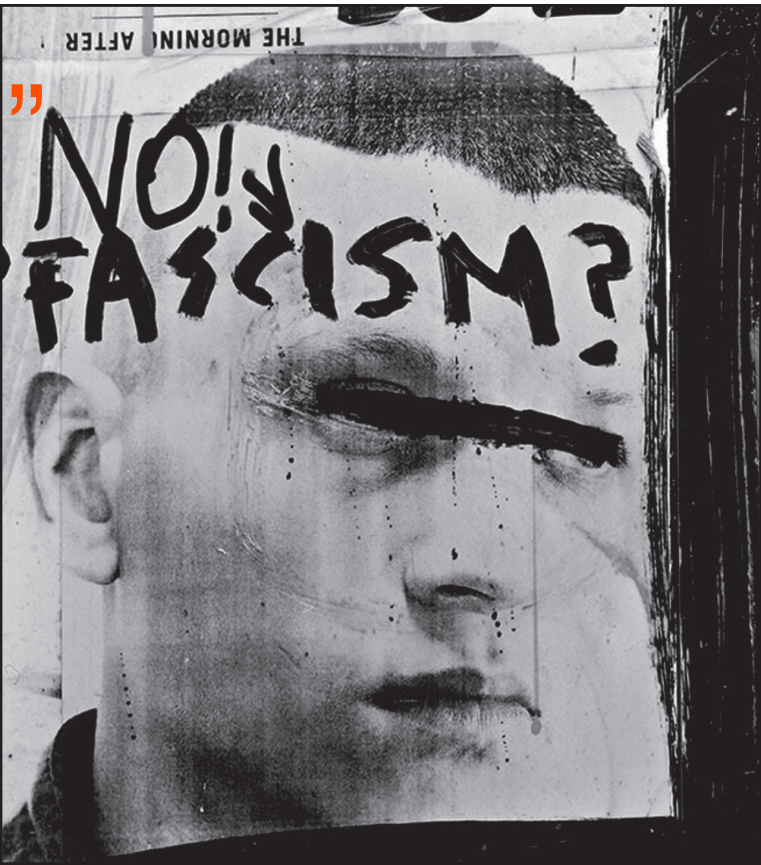
"It's a time for people to make their voices heard and say NO" – Lara Schnitger

'No = No' of course references something specific. But by turning this word into a sculpture, it's turning it into something more. What do you think about the creative use of refusal? You have to set limitations as an individual and as an artist to make your voice clear. "No" is not necessarily negative. It's not always a refusal. It can be empowering and affirm purpose. Drawing boundaries allows you to better act with intention.

There have been SO many great slogans during the recent protests. As an artist, what do you think about people using words and language together in this way? I enjoy seeing the combination of image and language on the signs people make. Some of my favorites use familiar ideas in a new way, and a lot I end up using in my own work. I also love the banners made by the suffragettes in the early 20th century. These ideas still seem vital.

I love how Suffragette City used contemporary witchcraft practitioners. What do you think the relationship between protest and witchcraft is? I don't see witchcraft in itself as a protest. But both are a reaction

ART



I think the only way to defeat the rise of this 'whitewash' right and populism is to keep things as complex as they are. We must never compromise on this."

"The right has co-opted the language of the left, but only by stealing soundbites – by putting our vocabulary in quote marks. This ridicules and demotes our language. But the worst thing we could do is develop a populism of the left. Complexity of thought is our strength."

Hands off our Revolution also emphasizes the power of peer-to-peer and grassroots organization over what they see as the "messianism" of, in particular, American politics – "the futile belief that an outsider will come to redeem them, whether from the left or the right of the political spectrum."

Broomberg concedes that a political system is of course necessary, "but I don't think it's just the white working class that feels alienated from the political system – I think most of us do," he adds. "Grassroots democracy is a way of keeping connected, and by organising we can then impact on a political system that has isolated itself from us."

The art and images submitted are important, he notes, and when they are disseminated via the campaign will naturally be the main way that people come to the project.

"I thought I think that the links to information, planned demonstrations and critical texts about the rise of the right and how to counter it are the most important elements of the project," concludes Broomberg.

"We hope for this to become a large and very useful resource to people who want to understand those people who call us their enemy."

RODERICK STANLEY

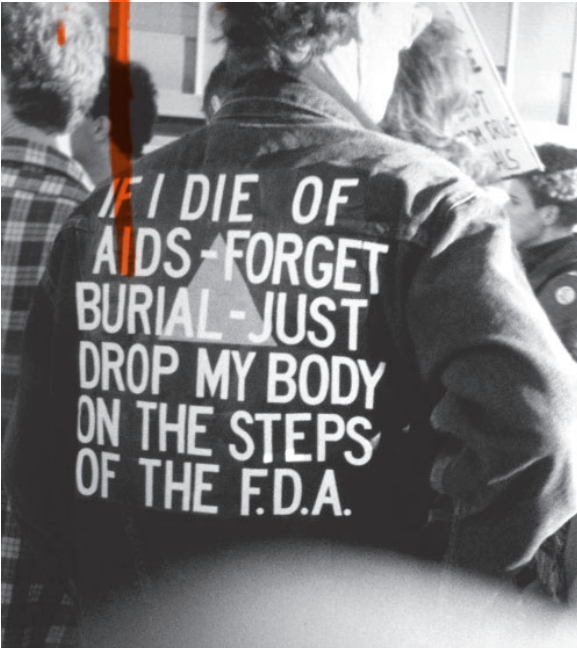
www.handsoffourrevolution.com has the more information that you are looking for

\$165 MILLION

Money raised from sale of one Roy Lichtenstein painting by collector Agnes Gund, to start a fund to support prison reform and reduce mass incarceration in the USA.

"This is one thing I can do before I die," said Gund, 78. "This is what I need to do."

WHAT WAS OLD IS NEW AGAIN



DAVID WOJNAROWICZ's jacket at ACT UP's FDA Action protest, 11 October 1988 (photograph by Bill Dobbs)

FROM THE R&D DESK

TOP TRUMPS

From Quinnipiac poll of American voters, May 10, 2017:

What is the first word that comes to mind when you think of Donald Trump? (Numbers not percentages. Figures show number of times each response was given. From online survey.)

Idiot	39
Incompetent	31
Liar	30
Leader	25
Unqualified	25
President	22
Strong	21
Businessman	18
Ignorant	16
Egotistical	15
Asshole	13

VERSE CORNER

I AM ALIVE


I spat in the eye of hate and lived
This is what we must do for another
We must live for one another
We must fight for one Mother
We must die in the name of freedom if we have to
Luckily, it's not my turn today.

Aspiring poet Micah David-Cole Fletcher, 21 – survivor of the Oregon train stabbing that killed two other men who were intervening in a racist attack

UNOFFICIAL WAR ARTIST

LOUDER THAN BOMBS

Talking Stormzy, Kate Tempest, Jeremy Corbyn and 50 years of incendiary protest art with PETER KENNARD, the greatest political artist of his generation



PETER KENNARD has been called the greatest political artist of his generation. If you weren't familiar with his name, you've almost certainly seen his work – whether it was his iconic photomontage work for CND in the 60s, his juxtaposition of American cruise missiles into John Constable's Haywain painting, or a horrific, grinning Tony Blair taking a selfie in front of a burning oil well in Iraq (part of his practice as kennardphilipps, a collaboration with artist Cat Philippus). He has been making incendiary work for almost 50 years and shows no sign of slowing, with a flurry of activity around the recent UK election, as well as his signature stark, black-and-white cut-ups appearing on the Kate Tempest album cover and in her tour visuals.

HARRIS ELLIOTT is the British creative director and visual storyteller who made the connection between Kennard and Tempest. He was also co-founder of touring exhibition Return of the Rudeboy, a celebration of the 'attitude and spirit' of West Indian-British street style, and has styled Pharrell and Dizzee Rascal, as well as the touring incarnation of Gorillaz.

GOOD TROUBLE brought Kennard and Elliott together a few days after the tumultuous conclusion of the June UK election, in which British prime minister Theresa May won, but found herself weakened and humbled by a surprisingly strong showing from opposition leader Jeremy Corbyn, riding the wave of a youth vote surge most mainstream commentators had ignored or failed to notice.

How did we start working together? At an exhibition on Stanley Kubrick at Somerset House in London. I had made an installation on *Dr Strangelove*, called 'Trident: A Strange Love' for the exhibition. Harris was already working as art director on Kate Tempest's album *Let Them Eat Chaos* (pictured, bottom) and he thought my photomontages might work well with Kate's words. I felt an immediate connection to Harris's way of thinking and we got on like a house on fire. It was terrific working with someone who was so committed both to the poetry and the montages, and could aesthetically and politically put them together to create the strongest possible blast at the order of things.

What do you make of the mood this last week in the UK, throughout the elections? It's been wild... It has been amazing in the UK since the election. It feels like a dam has broken. I can't remember a time in the UK when the whole establishment, politicians, pundits and corporate bosses have all had such a shock to their belief systems. Suddenly, people have voted against the grain, for a socialist politician and a manifesto that really wants to attack the increasing poverty at one end of the scale, and increasing wealth at the other. A politician has never been under such a constant barrage of lies and character assassination in the UK as Jeremy Corbyn has during the campaign, but he has held fast to his principles, not compromised his beliefs and won the confidence of millions of people – in the same way as Bernie Sanders in the USA.

What has the role of the youth been, and what inspires you about that? Things like Grime for Corbyn and crowds of young people getting excited and involved... It feels to me that the anger young people feel is switching them on to getting politically involved, from support for Corbyn and Sanders to campaigning for legislation on global warming, fighting racism and joining together to demonstrate against the obscenity called Trump. In the UK, grime star Stormzy

among others has been campaigning for young people to register and vote. In the final hours of the election campaign, he told his Twitter followers: 'Please please vote. It's mad quick. Just go and do it. I used to think nah fuck it it's long what's my one lil vote gonna do'.

What was it like working on the Kate Tempest artwork? It was a fuckin' marvellous gig for me, because I was working with a great art director on material written by a woman whose work puts into poetry the passion for a better world that I attempt to put into my images. As Brecht said, culture should 'not look at the good old days, but the bad new ones'. By imaginatively confronting the truths of inequality and inhumanity, rather than some imagined utopia at the end of the rainbow, it is possible for contemporary culture to be an integral part of the worldwide movement for change – "For the many, not the few."

What were a few key moments in your career that made you committed to what you were doing and why? I was studying painting at Slade School of Art in London in 1968 and went on demonstrations in London against the Vietnam War. At the same time, the workers and students were out on the streets in Paris and Soviet tanks were rumbling into Prague – there was enormous social and political unrest across the world, and I wanted to make art about it. I wanted to find a form that could not just be shown in art galleries but could become part of people's everyday experience on the street and in public spaces. Painting seemed to me to be too weighed down with art history, so I started using photography. A photograph is a trace of reality, so I could cut, tear, stamp or bleed on a photo... and however much it was worked on, it still took one back to that original trace of an actual event. Then, through making photomontages I could join images of the powerless and the powerful,

You've depicted figures from Thatcher to Kissinger... What do you make of Donald Trump in comparison? Trump is the apotheosis of the business world taking control of the reins of political power. We need to find artforms that can be allied with the enormous protest movements that have been formed since he came to power. It's happening already, even MOMA rehung a gallery to show their revulsion at the Muslim ban.

What has been your relationship with the art world over the years? And the Imperial War Museum? I've always believed it's really important to show work in every context possible, from the museum to the street. Public galleries are vital forums for showing art to people who may not have had an opportunity to spend some time with art. Doing workshops with visitors to public galleries is also a vital means to reconnect people to their innate creativity. More and more,

art in itself is deeply important as a means for people to express their humanity. In many countries, artists and writers are locked up for expressing the horror of the regimes they live under. The blue chip art scene is just the icing on the cake for the billionaire investors – the importance of the actual world of art and artists lies elsewhere. The Imperial War Museum has supported anti-war artists for many years. For me it was a great place to show anti-war work that I have been making for nearly 50 years. I worked with a brilliant curator, Richard Slocombe, whose inspired curation of my exhibition allowed visitors to see my work in every form – from gallery-based photo-paintings, to images printed on leaflets, t-shirts and badges.

Ultimately, what role can art and creativity play in bringing about social change? I believe that art in itself does not change the world, but allied with protest groups, pressure groups, NGOs, anti-war groups and so on, it can create images that lodge in people's minds and encourage them to take action, and become involved socially in change. I have had emails and letters from people over the years which say that after seeing my images that they were encouraged to join a disarmament group, Amnesty, Greenpeace and so forth.

You collaborate with different artists from Banksy to Cat Phillips, how does that affect the way that you work? Collaboration has always been really important to me. I've worked with writers, artists, designers and filmmakers. It's great to break down the romantic idea of the lone artist in their studio waiting for divine inspiration. Through collaboration, new thought can emerge that is more than the sum of its parts. Since 2002, I've made a lot of work in collaboration with another artist, Cat Phillips, we work under the name kennardphillips. We originally started working together to express our horror at the invasion of Iraq, often using photographs that never got published in the press, as they were too horrific for the whitewash that was being propagated in the aftermath of the invasion. Since then, we have worked on many issues, especially since 2008 trying to rip off the veil that covers the obscene profits of the banks, bailed out for our austerities.

You have been dubbed Britain's most important political artist, I'm assuming you don't care about titles, but does this put pressure on you, or is that irrelevant because of your message?

I've been around making political work for a long time and seem to keep going, so I reckon longevity is the reason why I've been called that.



"If you work on a campaign to sell baked beans, you'll know in a couple of months if more cans have been sold... But with art, it could take generations of activism and protest to get any change, and even then it can't be measured."

I'm under no pressure to produce anything I don't believe in. The only drag is getting older, as there is more visual protest needed now than ever.

In what ways have you seen your work affect social or political change in terms of mindsets? The thing is, if you make political work, you're in for the long haul and its effect can't be measured. If you're in advertising and you work on a campaign to sell baked beans, you'll know in a couple of months if more cans have been sold and you can measure your success. But with art, it could take generations of activism and protest connected with the art to get any change and even then it can't be measured. John Berger wrote: "The strange thing about art is sometimes it can show that what people have in common is more urgent than what differentiates them." If I've done that, then it's enough.

Have you ever collaborated with political artists regarding regimes that affect other societies outside of the West? One project I worked on was to go with Cat Phillips to Bethlehem with a group of mainly street artists from around the world, including local Palestinian artists, and to take part in an exhibition organised by Banksy. All the proceeds from the exhibition stayed in Palestine and were to be used on education projects with Palestinians. We also all painted and pasted work on to the Separation Wall.

Would you collaborate with other musicians like the Kate Tempest project? I'd be very up doing further projects with musicians and spoken word performers. It feels again that music and poetry are a vital element in the struggle for a better world.

What is next for you? I'm still reeling from the success of Jeremy Corbyn! There has never been anyone with his moral belief in building a fair society leading the Labour Party. With Bernie in the US and Jeremy in the UK, we can build great grassroots resistance movements. I'm sure my work will reflect this hope for the future.



"BEING A HUMAN IS NOT ABOUT VIOLENCE AND HATRED... ART IS HUMAN"

EMEL MATHLOUTHI is the Tunisian singer who became a hero of the revolution when a video of her singing in the streets at a martyrs' funeral went viral during the Arab Spring in 2011

Emel Mathlouthi is the Tunisian singer who became a hero of the revolution after a video of her singing in the streets at a martyrs' funeral went viral during the Arab Spring in 2011. Now living in New York, she is releasing her second album, a cross-border collaboration with cutting-edge electronic producers that retains traditional instrumentation and her dazzling voice at its core, while wearing its love of humanity and freedom on its sleeve.

This morning, she has driven to the temporary *Good Trouble* studio in Brooklyn from her home in Harlem, bumping her new record in the car, and laughs that it only distracted her from her GPS once – "The bass sounds so loud and good!"

When we speak, we are only a few days out from the launch of *Ensen*, which translates as 'Human', and Emel is excited. Putting on a coat and earrings for the shoot, while applying makeup in a cracked mirror, she explains how the new album is much more than the 'protest music' with which she has been tagged.

"When I first listened to music, even if I didn't understand the lyrics, it filled me with emotions on many levels," she explains. "There could be the human, the political, but also we need hope in everything, in our daily life. And strength, and trust, and faith. I think that's what I want to give to people through my music."

Outta the Tunisian underground When Emel first started making music, she was in what she describes as the Tunisian underground scene, partly because of her political lyrics, but also her openness to experimentation with electronics and Western musical styles. Government repression and censorship led to her relocating to France in 2008, where she was pleased to find an audience interested in what she was doing, "even though it was in a language they didn't necessarily understand."

MIXTAPEDJ DEEP STATE'S SURVEILLANCE PLAYLIST



1. DEAD PREZ 'Police State'
2. YACHT feat. Marc Maron 'Party at the NSA'
3. STEVIE WONDER 'Big Brother'
4. ST VINCENT 'Digital Witness'
5. ROCKWELL 'Somebody's Watching Me'

However, she found herself struggling to shake off the 'world music' tag. "It's great to be programmed and have the chance to share your music, of course. At the same time, I would like to be part of a festival where you won't necessarily find the flag of my country in the description." Even while she was looking for a home for this album (and she reels off a few well-known labels who should know better), she was told to try 'world music' specialists. "I would say, 'Why? Did you listen to the music? Is it just because I'm singing in Arabic?' I'm sure if I had sung in English, it would have been different."

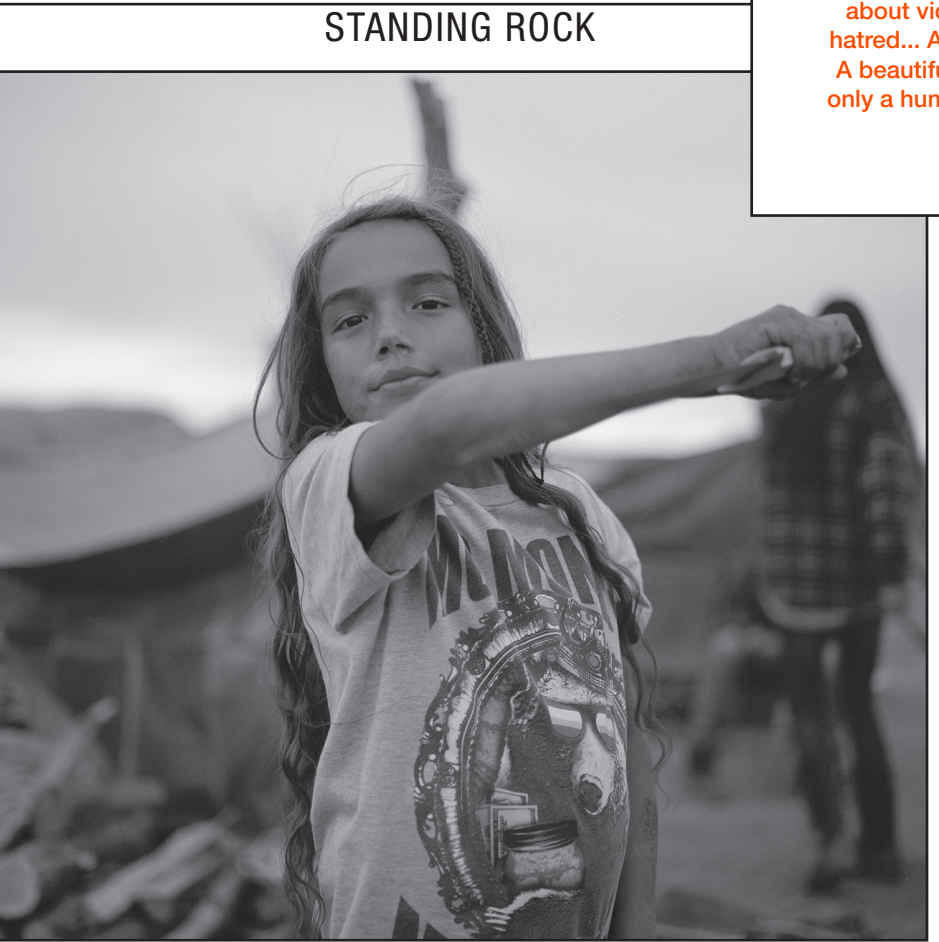
Making the connection

To Emel, a beautiful melody can touch anyone, whether in the United States or north Africa. "That's why I wanted to name the album *Ensen*," she adds, "because all the songs merge towards the contrasting sides of a human being – darkness, light, fragility, strength, madness... the joy, the hope, the pain... for me, that's the only chance we have to be able to connect, because being a human is not about violence and hatred. Art is human... a beautiful thing that only a human being can do."

Emel says she saw this when she performed at the Nobel Peace Prize Concert in 2015. It was an audience that had no idea who she was. "It was very scary for me," she says, "because it was a very serious audience. But I was extremely, nicely surprised at the attention, with people really focusing on the emotion coming out of the stage."

"Jay Leno, who was the host of the concert, came to me and said, 'There's so much pop crap going on – what you do is different.' I was really touched! And in the press conference, he said, 'I have never listened to anything in Arabic before... I have never imagined there could be such beauty, that I could connect emotionally to something I don't understand the language of.'"

For this album, Emel struggled to find producers who understood her vision, instead of creating "things all over the place, not serving one central message." She began recording with her live band in France but they became confused by recording



Photographer MICO TOLEDO spent time last year with the Sioux people protesting the construction of the Dakota Access Pipeline – the "black snake". "I was curious to know who this people were," says Mico. "I wasn't aware at the time that I would witness strong people fighting an oil corporation with bare hands and prayers and chantings." That pipeline is now back on, but the fights continue. "The Dakotas usually say they don't own this land, they're merely taking care of it for future generations. And this is beautiful to see and very important to share."

TOP TEN
BADASSES
DU JOUR

Badass Dujour's Ten Most Recent Badasses du Jour (via @BadAssDujour)

1. Sisters Uncut occupying Holloway Prison visitors centre over cuts to domestic violence services
2. The Muslim children of Manchester marching to the Manchester Arena to lay flowers and say prayers
3. The elephant that in its dying moments fell on and crushed to death a hunter from the group that shot it
4. The people putting up the 'Strong and stable my arse' posters across London

5. The unidentified individual who damaged and put the UKIP battle bus out of action

6. Chelsea Manning making her first appearance after prison

7. The person projecting 'Pay Trump Bribes Here' on to the Trump Hotel in Washington DC

8. The voter Cathy who slammed Theresa May about disability benefit cuts

9. The GP who took Jeremy Hunt to court and won

10. The French workers who occupied their car component factory

#GRIME4CORBYN

'PRESS UP, X, Y, B, A'

The UK grime scene got political this year, with MCs from JME to Novelist calling on the youth to get involved. Your turnout was significantly higher among under-30s than it was in the 2015 general election.

@ajtracey
It's not a 'I don't care who you vote for, just please vote' - it's a 'If you're a real g vote Labour' ting right about now

@Stormzy1
Please please please vote. It's mad quick. Just go and do it, I used to think nah fuck it it's

long what's my one ill vote gonna do.

@Novelist
Seriously, everyone Vote for Jeremy Corbyn.

@akalamusic
Homie @jeremycorbyn was anti-apartheid back when the Tories had Mandela down as a terrorist. Safe.

@JmeBBK
If you want to vote Corbyn. Step 1: Register. Step 2: vote Corbyn. Step 3: press Up, X, Y, B, A. Step 4: press start

people and government ministers, and perform at a big festival! In Tunisia, I'm seen as weird but with a beautiful voice – they recognize the quality, but at the same time, my music is too Westernized and therefore vocal. But I have this fantastic young audience I know could fill a huge space.

If it happens, it will be a vastly different experience to the time she spontaneously performed in the street during the 2010/11 revolution. "I don't do things like that, I'm very shy, I don't even sing in the shower! But I was pushed, it was a tribute to the martyrs, a very serious moment. And people were sitting on the ground with candles. One of my friends who was an activist, lawyer and very strong woman, pushed me. She said, 'We want you to sing here for us. Not in France. We want it now.'"

Music at funerals in Tunisia was not permitted, and a few people at the back started getting aggressive. "That's why there's a guy shouting, 'Var-y Emel!' (Go on, Emel)!"

"I left right away. Because I didn't want to get in trouble, or run into angry people. It was definitely a positive impact but I didn't realize it was going to get viral. I traveled a few days later, then my youngest sister called me and she said 'The video is everywhere!' I didn't even know that anybody was filming."

Emel reflects on her early days making music as an angry young woman in Tunisia – her "boiling self" – and how she came to singing about revolution. "I wanted to make people believe it is possible."

"And I believed very strongly in it, you know? I miss those days. That flame."

At university, she had a metal band, then she discovered classic protest singers like John Lennon, Bob Dylan, Joan Baez; in 2002, they held a Dylan tribute concert as a large band with harmonica, piano and so on, which was her first time performing in a proper theatre.

The university crowd was exciting, she explains, because you feel like you're going to change the world, but it's a bit of a bubble. "But when I started performing, I started getting interest from the older generation, the Marxists and intellectuals who thought the new generation was kind of lost."

"So, that's when I started also developing my own songs. And it was true there wasn't any conscience in the country. Most people were just surviving, they didn't want to have anything to do with anybody who had different ideas. Censorship, auto-censorship and auto-auto-censorship, you know what I mean?"

"And I started writing to try to push people to believe in themselves. You have to tell people, 'Well, you do have an opinion, and your opinion matters. And your life matters.'"

"People are so scared, you need to be brave. And you need to be empathetic to start this kind of work. For some people, like me, it came naturally. It was my only reason to live! Even today, when I sometimes get tired

"I'm going to play clubs in the Midwest, places that don't necessarily welcome music like mine... Especially after all that's been happening, to be singing in Arabic all over America!"

Living in America Tunisia was not one of the countries named in the recent US 'travel ban', affecting immigration from Muslim-majority nations, but does she have any concerns about her upcoming travel? "I'm lucky enough to have a green card. But it's not my nature to be worried. And for me, traveling has always been difficult, even though I consider myself lucky. Like right now, I have my show in London, but I'm super worried about the visa. And they've started doing biometric prints each time you enter the States. I don't know if it's the case for citizens, but I think it's like showing you are controlled. You're owned."

As someone who grew up in an oppressive regime, she says it's hard to tell whether there are actual similarities with the new administration in the US, or if people are exaggerating. "I think there's both," she offers. "There's certainly reason to be worried, and it's cool to have people form a movement, but at the same time it creates paranoia. And paranoia creates more space to exploit. But in America, people can still be themselves better than anywhere else on the planet."

"I think it's important today to emphasize that art is more crucial than ever," she adds. "In desperate places, when you get art and put it into a cultural centre, you help people explore their creativity, and it will change a lot of things. As soon as kids hear music, see an instrument and somebody playing, it develops a better mood. Better ideas."

Emel is preparing to play more dates across America, and not just cultural festivals in big cities. "I'm going to play clubs in the Midwest, places that don't necessarily welcome music like mine," she says excitedly. "Especially after all that's been happening, to be singing in Arabic all over America!"

Does she consider herself brave – a woman, singing in Arabic, touring America at this time? "It's going to bring me right back to the centre of what I do – the music," she answers. "I'm confident, but singing in Arabic definitely gives me this humility that brings me back to the beginning every time. Each time, you never know. It's good! I like to be challenged. When you're too confident, you stop being curious. It's funny because I'm pushing myself further, but I'm also kind of representing a whole culture."

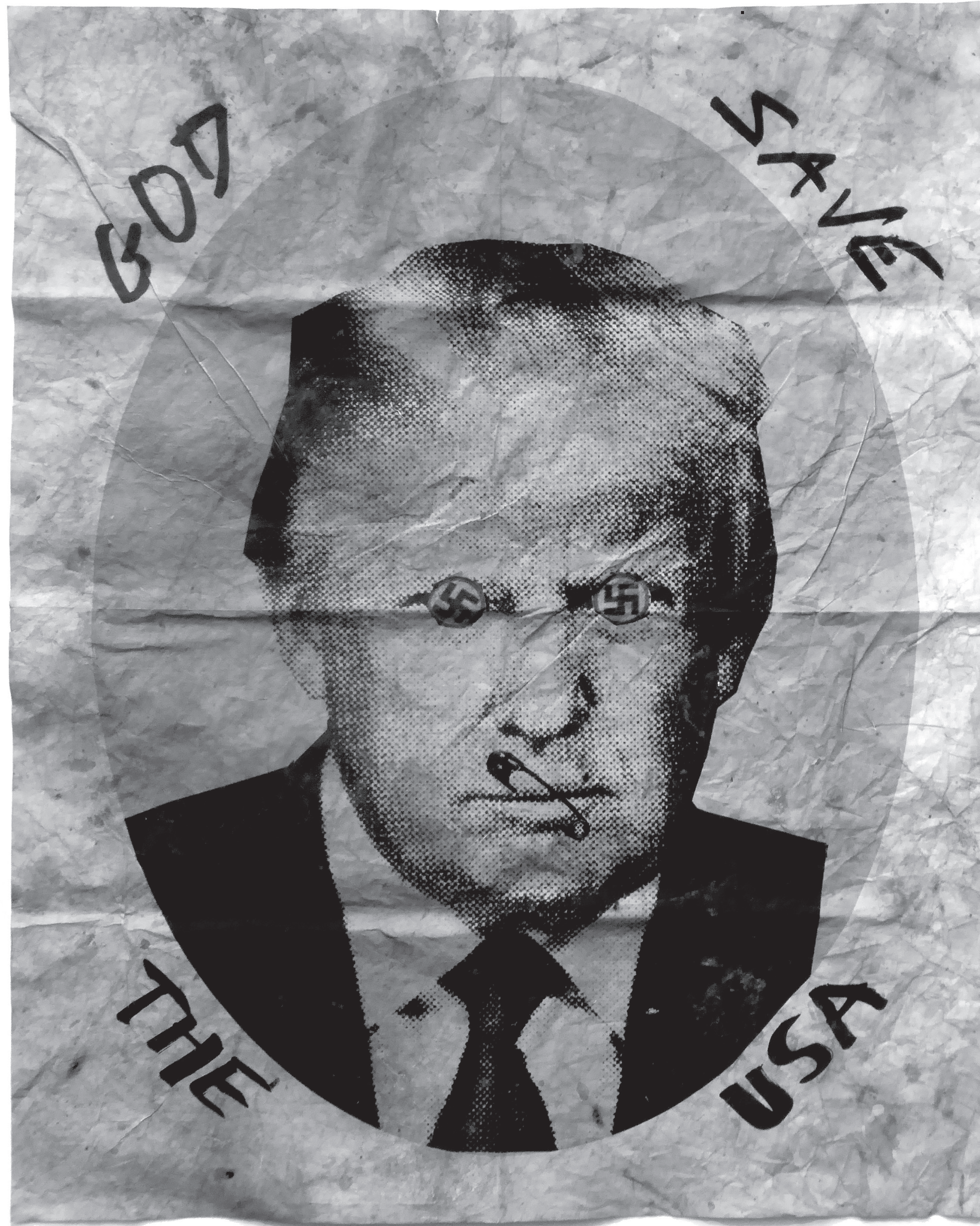
So, no pressure, then? "No pressure, right!"

RODERICK STANLEY

Photography by Alex Austin. 'Ensen' out now

ART OF RESISTANCE

GOOD TROUBLE hit up some of our favourite artists with the one-word brief: 'RESIST'

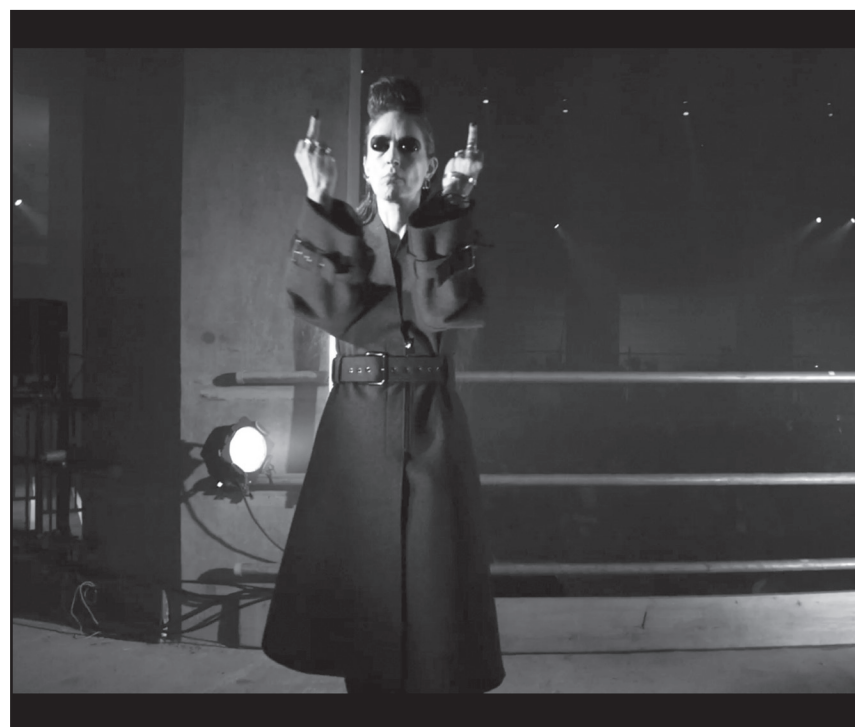


40 years after JAMIE REID famously shoved a safety pin through the Queen's lip and put swastikas in her eyes, he here turns his attentions to the Prez, using elements of the original collage.



I took this on a bus that goes towards Taksim (Istanbul), it was right after the Gezi Park movement, when the writings on the walls were painted shades of grey; the brightness is not flash, but a mere moment caught. It gives me hope and haunts me at the same time."

LARA OGEL



GARETH PUGH: "This is from Fall/Winter 2017 show footage, featuring one of my oldest friends, the artist Stav Bee, who we had come walk in the show alongside other activists and outliers this season."



DAVID CONROY



MARCUS KNUPP



● KENRICK JOEY MCFARLANE



● QIONG LI
Too Much Love (Still from video), 2017

● SAMUEL LEVACK & JENNIFER LEWANDOWSKI
For Freedom, 2015
"It shows two young women— in the background is an image of a peace protester from a 1968 anti-war rally in Central Park, New York. In the foreground is a young woman from contemporary London - 50 years apart."



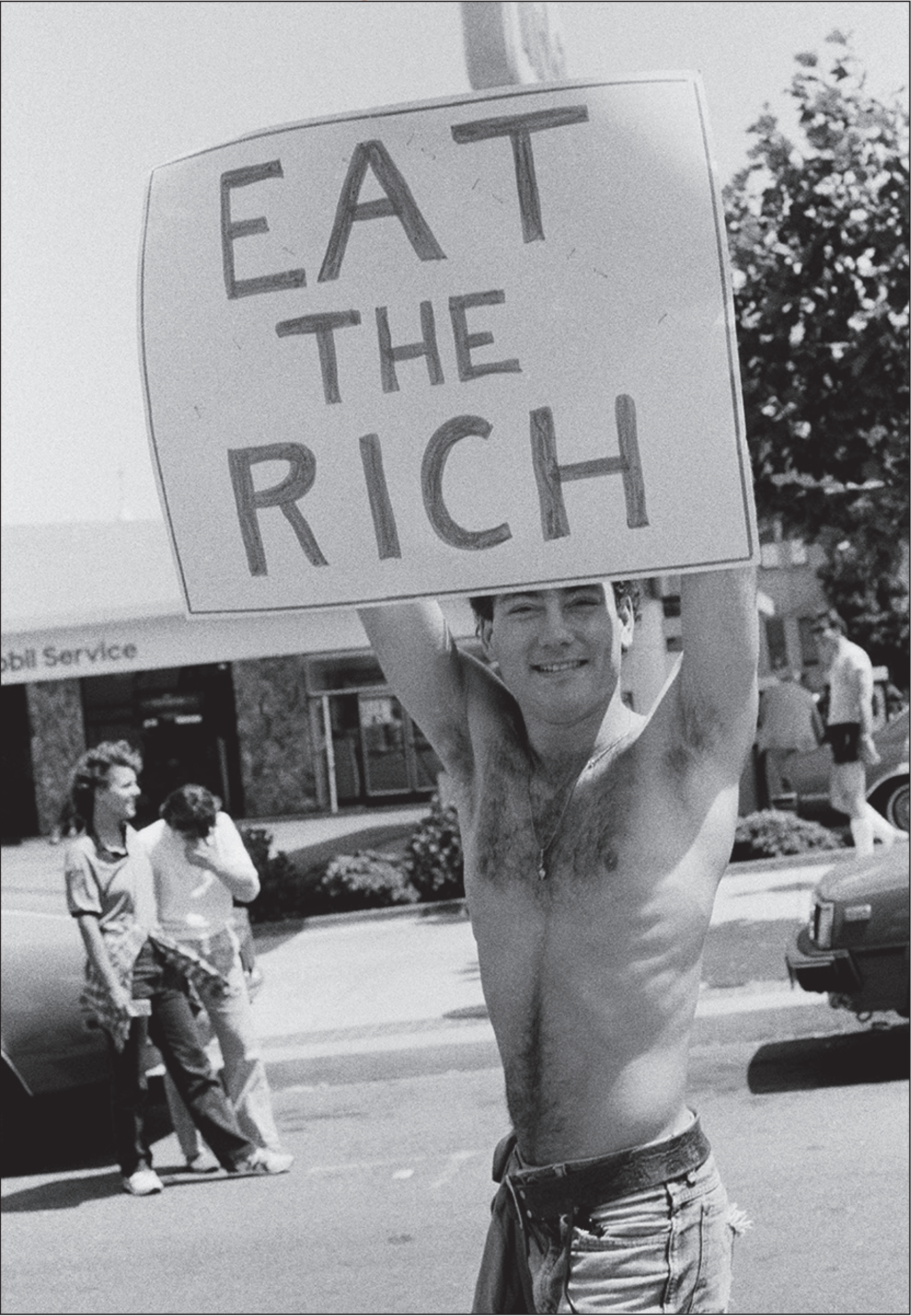
● EVE ACKROYD
Mother (painting made by artist and her son), 2017



● LAWRENCE LEK
Europa, Mon Amour (2016 Brexit Version),
HD video still



● KOAK, *Standing Bathers*



● CATHERINE OPIE
National March for Lesbian and Gay Rights, 1984
(EAT THE RICH for Fire Island Artist Residency) 1984/2017



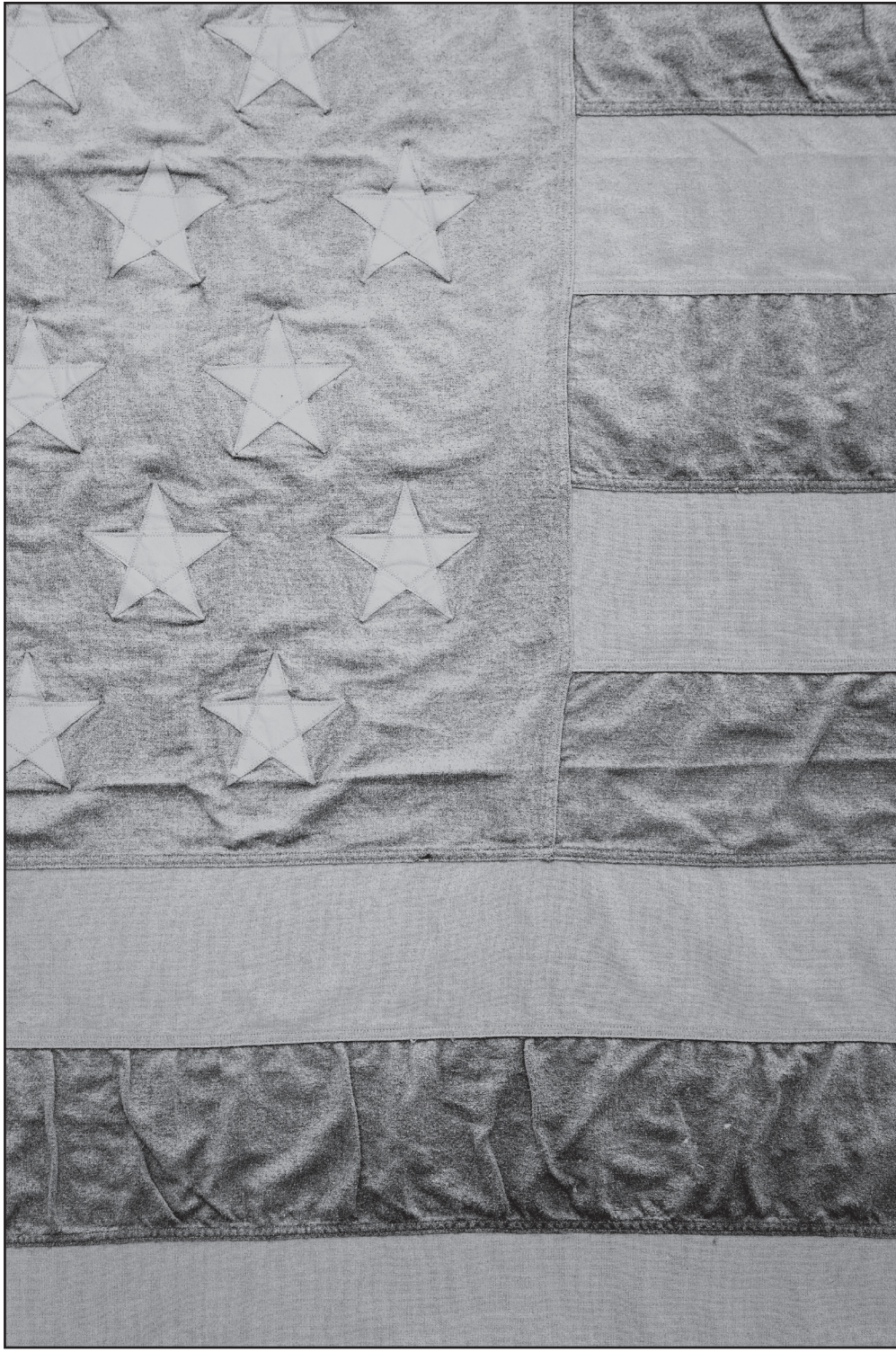
● MARTIN SKAUGEN *Fresh Cops*

● JR
'Eric Garner's Eyes', Million March NYC, 2014

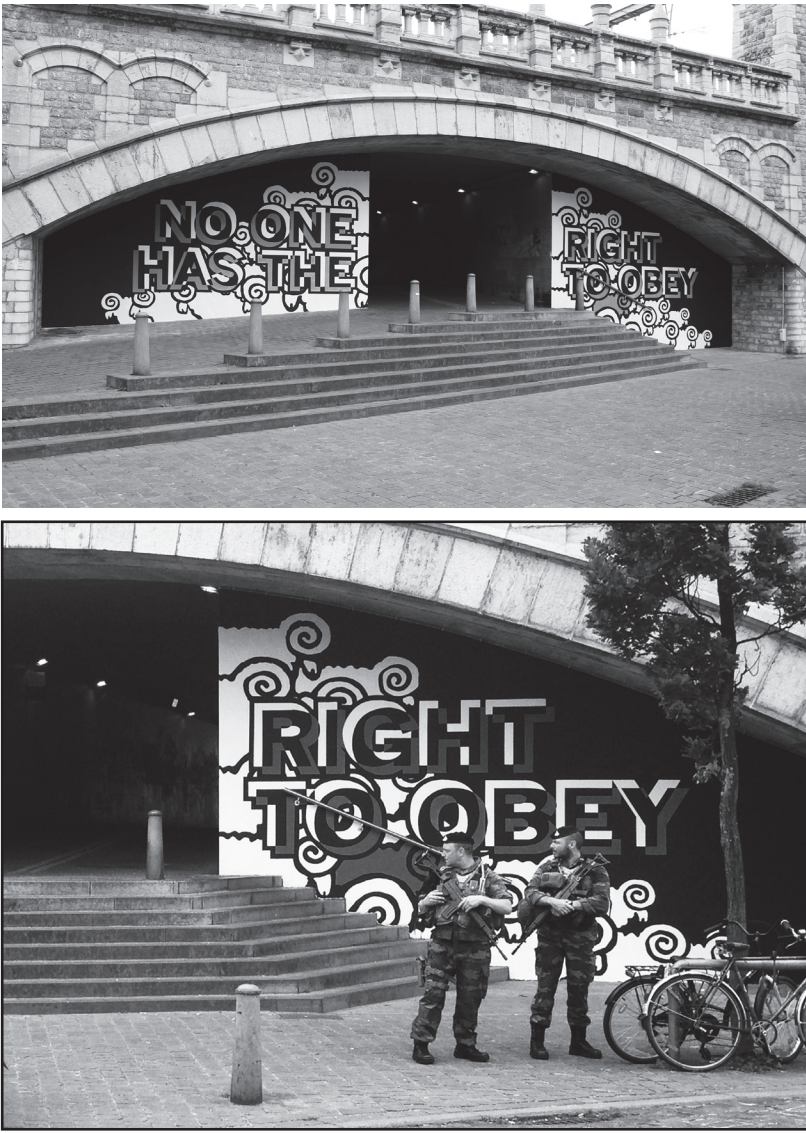


A non-exhaustive list of who former British Conservative MP turned full-time internet sleuth and conspiracy theorist Louise Mensch has accused of being Russian agents

- 1. At least 35 American government officials
- 2. More than 25 journalists
- 3. One 15-year-old girl she claimed does not exist
- 4. One Twitter comedian
- 5. One fake White House staff Twitter account (via Buzzfeed)



● AA BRONSON
White Flag



● MARK TITCHNER
No One Has The Right To Obey, Wall Drawing, Antwerp, 2016

WHAT IS TO BE DONE?

Change is in the air! At the annual Armory art show in New York this year, former LACMA curator JARRETT GREGORY presented 12 artists whose work focuses on political and social issues

While the theme for the Focus section show "What Is To Be Done?" was selected long before the US election and Brexit referendum of 2016, the recent intensity of political upheavals has given it even more urgency; although as Gregory reminds us, "It is important to remember that the state of the world didn't get bad recently—it got worse and more visible."

Art featured included sculptures by impoverished Congolese plantation workers; Ghanaian artist Ibrahim Mahama's reappropriated jute sacks; Deana Lawson's radical photography of the black female body (right: *Mickey and Friends* c.37); Mexican artist Teresa Margulies's arresting portraits, including a transsexual sex worker named Karla who was beaten to death in Juarez, Mexico, notorious for its violence against women; Johan Grimmonprez's video about two people on opposing sides of the arms trade; and a project about the devastation caused by belief in supposed healing powers of rhinoceros horn, by Vietnamese artist Tuan Andrew Nguyen.

GOOD TROUBLE: The theme of FOCUS 2017 was presumably arranged long before recent political events, such as the US election or Brexit. What made you decide social and political art was so relevant and vital at the moment? Presumably, it feels even more so now?

Jarrett Gregory: Since I initially conceptualized the section, the political situation has certainly emerged to the fore. I wanted to explore global causality and the inequitable distribution of power; these issues were of course ongoing long before Trump took office, but infrequently addressed. The social and political through-line emerged very much in response to the context. Art fairs are highly charged environments where people, by spending money, shape the art world; I wanted to respond.

In the months leading up to this project, I visited Auschwitz; a plantation in the Democratic Republic of the Congo; the Gulag museum in Moscow; and the slave fortresses along the coast of Ghana. I wanted to bring together artists who, through their own unique practices, could help me piece together a worldview that reflects the ways that our cultures are fundamentally interconnected—I do not mean digitally. In our foreign policies, in our manufacturing and trade—really, in all of our decisions. These were the big questions around the economy that I wanted to tackle in the context of the Armory. I imagine these issues will feel more pertinent to viewers today, though it is important to remember that the state of the world didn't get bad recently—it got worse and more visible.

What makes a work or artist 'political'?
The term 'political art' suggests that the work uses subject matter that is referential—iconography like flags, or the portrayal of presidents, for example. That is something that I would avoid, both in practice and in terminology. I think that when a work engages with its time and place it is inherently political, and I'm interested in a looser understanding of what makes a work of art political. The featured artists vary greatly in their approaches. When I first saw Deana Lawson's photographs I understood intuitively that, at least to me, these were highly political works. The way that she pictures the black female body is radical. Her compositions not only reveal her prowess but I find them incredibly affecting, even disarming.

The CATPC presentation is another that is very important to me. I traveled to the DRC to visit with the artists; it was just two days after the riots in September when 17 people had died on the street in Kinshasa. I traveled from Kinshasa to Lusanga, which is in the jungle interior of the DRC, and I stayed in a mud hut in the village while I attended the four-day conference. I wanted to experience the project first-hand so that I could represent it appropriately.

In general, we are very careful not to upset the balance when making our artwork or exhibitions, but when making our policies we destroy nations and cultures. The CATPC project is controversial because it attempts to reveal and actually alter the status quo. I appreciate that it risks a lot for what I believe are very high stakes. To me, this project is timely because it challenges our understanding of what a work of art can—and should—do.

With your trips to DRC and Russia, what experiences there gave you insights about art, power and resistance?
At first impression, the DRC and Russia seemed to be completely disparate places. On the plantation, I witnessed the reality of capitalism: how the prosperity of the West was only possible through the wide-reaching



Below: Cedric Tamasala, *Cercle d'Art des Travailleurs de Plantations Congolaises*, How my grandfather survived, 2015

enslavement and domination of other people. And in Russia I intuitively understood the desire for a different system, why they turned to socialism, and why that failed. In terms of art, the two places couldn't be more different—in Russia there is an underground scene of young people making shows in apartments to avoid censorship and making work without access to a market.

In Moscow, I benefited from an incredible network of artists, writers and curators. The DRC on the other hand has a great history of creativity, which has largely been eradicated by the plantation system. The Pende people were famous for their artwork, such as their masks. Many were forcibly relocated to work on the plantations and their cultural objects were looted from them. In the DRC, creative expression is a privilege that almost no one has. And so it is particularly meaningful to present sculptures by the plantation workers in a context like the Armory Show; it goes against everything that the plantation system has been built upon.

What Is To Be Done? asks the show title. What role do you think art can play during moments of social upheaval or crisis?

It is my personal opinion that social crisis is the status quo, so I don't think that the role of art changes. I studied the history of art partly because it was a unique way to understand the history of the world, and I believe this principle holds true for contemporary art as well. Art offers us a meaningful and expeditious way to understand one another. I also believe that we can use the art market to enact positive change. Beyond that, I think one's role is highly personal, so I can only speak for myself. In my practice as a curator I've come to appreciate that traveling in itself can be a political act if you are building relationships and understanding around the world. Even more so when the US foreign policy is what it is today. I am compelled to present work that grapples with big questions, but those could be topical or timeless.

GOOD TROUBLE

TOTALLY MENSCH'D

9

PSYCHOGEOGRAPHY

GHOSTS OF THE CITY

FIVE things artist LAURA OLDFIELD FORD told us about her work walking and making art in the UK's fast disappearing sites of counter-cultural refuge and activism...

1. "When I set out on those walks last summer, I wanted to feel affective shifts, the emotional sense of that place in that particular moment. I wanted to gauge the sociopolitical tremors, the kind of music coming from car windows, the pharmacological mood..."
2. "When I'm writing about flashpoints of militancy, I am collapsing decades and saying these moments connect, each instance is a glimpse of another reality close to this one."
3. "I think a lot of people are isolated and intoxicated at the same time. I talk about the pre-

scriptions for SSRIs, people drinking on their own in Wetherspoons, smoking weed in the Travelodge car park... there is a latent psychedelic consciousness but it seems for the most part walled off, but then, those moments of rupture come and the walls melt...that's what my work has always been about—epiphany, transcendental moments."

- 4. "I think certain records or works of art can blast open a new space and time. I think techno, acid house and post punk did that, also the early jungle stuff and free party scene."
- 5. "It was always as if two worlds co-existed, the MTV one and the other unassimilable one that operated in squats, traveller sites and industrial estates. *Savage Messiah* was about restoring a radical critique to a form that had been co-opted, the cut and paste anarcho-punk fanzine."

REBEKAH BIDE

#45PROTESTSIGNS

Olivia and Brandon Locher, both NYC-based artists, collaborated on #45Protest-Signs in honor of the 45th President of these United States, Donald J. Trump. "I wanted to make these signs downloadable because I realize the power of social media right now," she says. "I became interested in what digital protesting is starting to look like." These are our five fave slogans from it.

KATE ROSE

1. Make America Sick Again
2. Build A Wall Around Yourself
3. America 1st Means Our Planet Comes Last
4. Jesus Had 2 Dads
5. Pussy Grabs Back

PHOTOGRAPHY

Photographer JEFF BIERK: "As a young person, I had a very serious addiction. I think about the inability of my parents and their community to understand addiction and poverty. The white middle-class mindset tends to designate who is deserving of care, compassion, kindness—they love to judge. Poor people are blamed for being poor, people with depression are blamed for their depression, addicts are blamed for their addiction. And instead of communities working to open up, to love, you have whole industries based on criminalizing certain people, and profiting from illness and addiction."

JENNIFER LORRAINE FRASER

AFTERMATH DISLOCATION PRINCIPLE

DO THE RIOT THING

How artist JIMMIE CAUTY, yes him of the KLF, and the good people of Hastings helped power up a grassroots community project with a 1:87 scale model of a post-riot hellscape

An intricate, 1:87 scale model of a torched and shattered post-riot landscape, *Aftermath Dislocation Principle* was created by artist Jimmie Cauty, also well known for his work as part of pop mavericks the KLF. Sealed within a 40ft shipping container and viewed through window ports, the artwork has been on a nationwide tour of 36 historic riot sites, and was recently the centrepiece of an ambitious event in Hastings, on the south coast of England—'Power Up Ore', organised by a grassroots community project aiming to regenerate a disused power station site in one of the poorest neighbourhoods in the country.

STEVEN LOWE is the founder of the L-13 Light Industrial Workshop in London, which he describes as a "creative platform, spiritual home and technical epicentre" for a small group of artists of a subversively socio-political bent that includes Billy Childish, Jamie Reid and Cauty himself. Here, he writes for *GOOD TROUBLE* and tells how ADP came to Power Up Ore, and how radical art can help transform neglected communities for the better...

Jimmie Cauty, famed for discordian subversions in the worlds of music and art (from No.1 hits with the KLF to the K-Foundation 'burning a million quid', and touring a dystopian model village housed in a shipping container to riot sites of the world), was most recently seen on the derelict site of a power station in Ore Valley, Hastings—a historic seaside town on the UK's south coast. Here, he presented his artwork known as *The Aftermath Dislocation Principle* (ADP) at one-day event 'Power Up Ore', in support of an ambitious community self-build project proposed for this site—one that has lain neglected for 40 years. This DIY regeneration project was instigated by

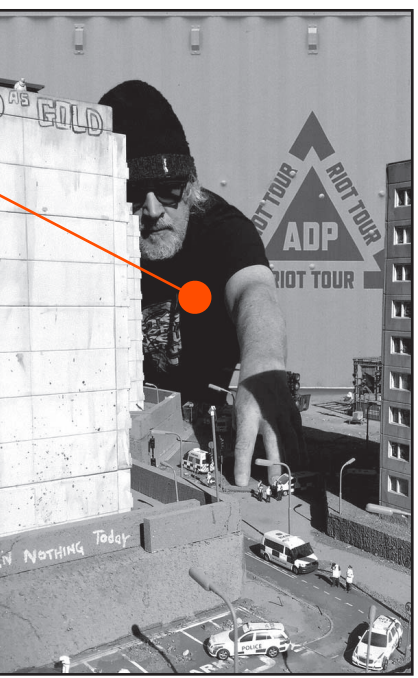
the Heart of Hastings Community Land Trust to enable local people to take control of this unused land and build housing, businesses and other community facilities.

Ore is one of the poorest parts of Hastings, and indeed the UK. In the 1830s, following the Captain Swing riots (widespread uprisings by agricultural workers protesting impoverishment), a "tough" workhouse was built there to hide the poor of the borough away from the growing genteel areas of the seaford. The area was developed in the mid 20th century with low-grade steel housing, giving it the nickname 'Tin Town', before it was further developed with more low-grade housing and industrial sites as the century progressed. Neglect and post-industrial deprivation afflict Ore to the present day.

The site's power station could be the site that makes a difference, lying at the heart of the community that could most benefit from inclusive regeneration. It also lies adjacent to an adventure playground run by In2Play in partnership with Hastings's Council, who do amazing work that encourages young people to learn, play and grow. For Power Up Ore, it was decided a group of these young people should be invited to play an active and valuable role in curating the public engagement with Jimmie's art.

This was the ADP's second visit to Hastings. The first was last year, as part of the ADP Riot Tour—an eight-month pilgrimage to 36 historic riot sites across the country, powering through the land on a 30-tonne truck. The ADP is built into a 40ft shipping container and viewed through industrial observation ports in the side, so it is weather-proof, vandal-proof and able to be taken anywhere it is wanted, as an off-grid artwork. The artwork has been a big hit everywhere it goes, and despite its outward promise of provocation and RIOT, all engagements with the public have been energised appreciation and pure joy—people love it!

This monumental post-riot landscape in miniature, made to an incredible level of detail in 1:87



Above: Jimmie Cauty and scenes from the *Aftermath Dislocation Principle*, a shipping container with a 1:87 scale model of a riot

scale. This landscape is a dystopian model village somewhere in Middle England, where only the police and media remain in an otherwise deserted, wrecked and dislocated land. The police have nothing left to do and are starting to cause their own trouble. It is both comedic and darkly fascinating, all executed with sensitivity and remarkable skill. The container itself has been heavily graffiti'd over the course of its travels, bearing the marks of the people as testimony to the communities it has engaged with, and makes for a colourful and alluring sight in itself.

On previous showings, children and young people have often acted as a highly enthusiastic conduit between the ADP and more reticent adults. So, with Jimmie keen on the idea of young curators, a workshop was set up with him at the containers for a private view and discussion over pizza. They decided to offer badge-making, take photographs, ask people what they thought about the artwork, and give out leaflets, free t-shirts and a specially designed poster Jimmie created for the event.

On the day, all were impressed by the enthusiasm and commitment of the young people, some of who had never been to an art gallery or been given the opportunity to be involved in anything like this before. They reported they gained skills and knowledge, and have since shared information about the event with their families and community. This was all enhanced by the Power Up Ore with local musicians and poets performing, free food for all, and the Heart of Hastings organisations rallying support for their vision of bottom-up development fuelled by people power.

What is propelled for the Ore site is truly progressive, participative, positive and inspirational, but of course its success is far from a foregone conclusion. Politics, money and reticent development agencies all stand in the way. The dedication and energy of those involved, along with growing local support, will hopefully prevail, and the presence of ADP there will hopefully be catalytic in its effect.

As one of our insightful young volunteers reported after—"Art makes a place creative and encourages people to be positive and achieve better things."

NON WORLDWIDE is a group of African or diaspora musicians and artists. Their tagline is EXORCISE THE LANGUAGE OF DOMINATION. And they're here to shatter every illusion.

JUST SAY NON!

Even by the platform-agnostic standards of today, NON's activities are dizzying. They're a label, releasing stunning, radical music by musicians from Cape Town to Egypt to Virginia to Brixton. They're also magazine publishers who organise talks that run into all-night raves, who have opened a NON-branded range of travel merchandise in a duty-free store in downtown New York. Yet their ambitions go beyond these: NON is a borderless country open to all, a dissident political faction and a tight group of creative idealists...

Though the collective is sprawling and dozens of artists have released through their compilations and EPs, the core group is three DJ-producers-artists – the South African Angel-Ho, the Belgian-Congolese Nkisi, and Nigerian-American CHINO

AMOB. After a series of incredible mixes and mixtapes, Amobi has just released his debut album proper – the epic, collisionist double album Paradiso. It's an epic, complex, urgent, thrilling album, themed around an apocalyptic Edgar Allan Poe poem, and a radio station that flickers through moments of hellishness and total beauty. Kind of what life in America feels like right now.

"I like the chaos, throwing different variables in there, letting the chips fall where they may, shattering and breaking the canon in a way," Chino told us over Korean food in Berlin. "The depth and scale of the narrative is wider and deeper than one thinkpiece. The idea of NON is a constant rejection of definition. We're going to tell it ourselves."

THE NATION

You've issued passports to concert attendees in the past. Is NON a nation?

Yes it is. It's a nation, it's a platform, it's an identification. We use the word NON because NON is everything and nothing. It's not limited to one thing. We can do anything. We can work with scientists, non-profit organisations, dancers, mathematicians, publications, designers. We can reflect our interests without things getting watered down. We have citizens all over the world, and I believe in multi-citizenship – so a NON citizen can be also be a citizen of the UK, or Nigeria, or the US, but NON-citizenship augments the citizenship of the location, where they are able to utilise that citizenship for creative intervention in their community, online, and the world.

I love that quote, "Work as if you are living in the early days of a better nation."

I love that too. NON is very nascent. I'm very concerned about giving ourselves space to develop. It's like a garden. Say there's water in the garden. If people hoard the water, the garden suffers. The power of the garden is its diversity. It's important to have that multiplicity of voices. The water is data. And the garden is the systems and infrastructures we work in.

AIRPORTS

You work a lot with air travel – you released an album called Airport Music For Black Folk, and opened a duty free-style shop of NON-branded travel accessories in New York. What's behind this?

I always come back to airports because of what they represent to me. It's a liminal space between cities and countries, and it's a trans space, where we literally are preparing to change our bodies, inside and out, by getting on a plane. It's a very democratic space, but there's so much class things. There's so many codes of society and ideology that's brought to surface this really transparent way. It's almost like a no space. It's like someone took white infinity and made a building out of it. I'm very drawn to that in a very tactile way.

My parents are from Nigeria, and often-times Nigeria is on the list of countries for Americans not to visit. So, sometimes I've been questioned and searched heavily, as have other NON artists. I've also had really good experience at airports. I love to people watch. There's multiple things going on: migrants, workers, amazing-looking dogs, the richest people in the country. There's a lot of spontaneity. But spontaneity in this formal way. When statements are isolated in a way, sometimes very mundane actions are way more powerful, because there's some much space around them. Airports are a very "NON" space.

It's between countries, but it's also the only place you can literally point at what a country is. It's a man with a gun saying "You can enter, and you can't." Everything else is scenery. You can really tell a lot from a country by its airport.

RIGHT NOW

Your album is called Paradiso. Are you optimistic?

This time we're in has been growing. Trump is a benchmark, but a certain politicised feeling has been festering for time, with people like Black Lives Matter, the LG-BTQ rights community, immigration, terrorism, home-grown terrorism and the way information is disseminated online; it's all come to a head. It's like a boiling point.

Sometimes I think like the whole thing has to burn down in order for new life to be birthed. I say that optimistically. I'm not talking about masses dying – I don't want that – but destruction causes creation. It's always darkest before the dawn: in my life, the good things have happened directly after the bad.

I feel good about the future, about the youth, the spirituality in youth, the love. I think that the good will triumph. You can strengthen and pressure each other through productive measures. I'm all about shattering illusions, and the more you shatter, the better.

CHRIST

Your album is soaked in Christian allusion. Why is this so important today?

In times of strife which feel very dark, people go to faith to reconcile with what's going on, and [communicate] with something that's larger than themselves. Sometimes Christianity is represented like this fluffy thing, but the bible is super dark. It's gothic as hell. There's a mystery in those words. I'm just more malleable with data than some people are.

I identify as a follower of Christ, but I also identify as a queer body. That's often seen as a contradiction in the world, but the way I think about it, it is about queering time and space. I really feel like The Bible did that.

Jesus entered time and space in a body that was queer, because only a queer body can transcend time and space, and change it in physical space. I believe that the body of Christ is here with us now and is changing who we are and our hearts. There's a sacred Blood that unites us together in that way, but that bond becomes more than just me, which connects me to other people, which is The Body. I know – it's a lot.

There's a certain magic element of faith that's important. A leap into that magic, I think, can change hearts. I put that into my music, and it's something that brings me closer to NON artists. Two become one. Transindividuation was something I was thinking about heavily on this album.

MONEY

You're a corporation, rather than non-profit. You had the Duty Free shop, work with Red Bull, and set up Buy-Black Friday. How does money fit in?

I always go back to Robin Hood, man. Steal from the rich to give to the poor. Divide it as equally as we can. We believe in walking in the building and saying "We here. We don't believe in everything you believe, but We. Are. Here. You need us, we don't need you." We're not playing around, we're smart, you know. Infiltrate and subvert culture in whatever ways we see fit.

It's more honest to operate in these spheres and to politicize in them, than go back into the echo chamber and only be around voices that agree with me. Nah. We need a multiplicity of voices, and we deserve to be heard.

CHARLIE ROBIN JONES

Photography by Johnny Utterback, Live photography by Brian Whar

"INSTRUCTIONS FOR NON-CITIZENS"

- 1 — Volunteer at an organization which benefits the quality of life of marginalized people.
- 2 — Feed your friends. Share your resources with one another.
- 3 — Spread the message of The Non State.

DIASPORA

For many of the global south, long-distance air journeys are an integral part of life – not a luxury, as in the global north. This may be an obvious point, but it blows my mind.

The diaspora has given people of the global south this fluidity. This, I think, changes how we create. The ability for our creativity to cross cultures, and also have enough being to assimilate to where we are. People of the diaspora learn to speak in many languages and touch on countries they're in and where they're from. It forces you to think in a way that's multi-levelled, very abstract, and highly conceptual. It's a trans idea.

You've said before that you make music to reject passivity. If you're a migrant, you took the most incredibly active step a person can. Take a lot of guts.

Heavy guts. And urgency. And you can see that urgency, in the work and the conversations. Like, they have so much life. Because you have to have that life – and light, because it can get super dark. And you have to do it together, because your take your family and culture and identity to survive, if you fail a little bit, you have at least that. There's this double consciousness.

'VIOLENCE = NO CHANGE'

Over the last few months, artist TAUBA AUERBACH has written out the word 'Persevere' thousands and thousands of times.

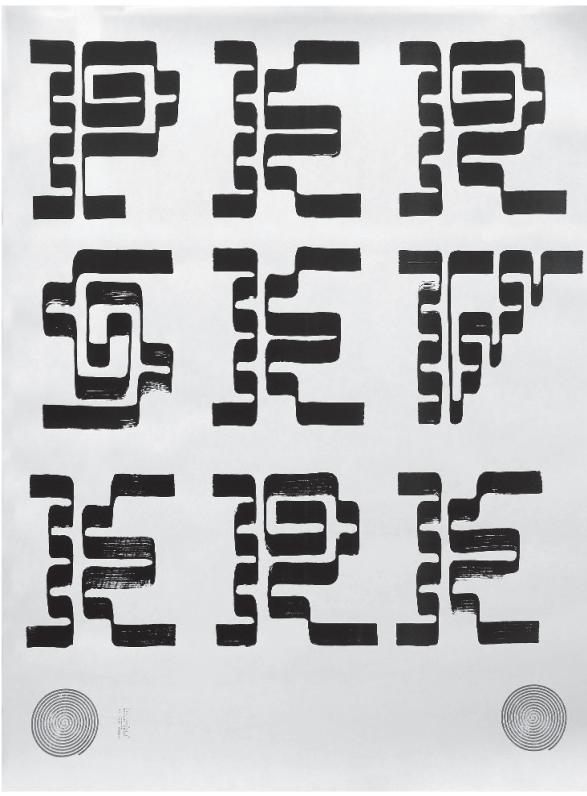
A series of posters and public installations are now aiming to raise money and awareness for organizations including the Committee to Protect Journalists and GEMS (Girls Education and Mentoring Services).

"My favorite exercise in Daniel T Ames' Compendium of Practical and Ornamental Penmanship shows the word persevere written in lowercase script. Each letter is surrounded by a loop, similar to the a in the @ symbol. The loops are all the same but the letters are different, so the exercise teaches you to maintain a rhythm amidst otherwise varying circumstances."

"Calligraphy has become the activity during which I reflect on what's happening in the world, what's at stake, and what I'm willing to do about it. Maybe I've just needed

something to do with my hands while I think. Until now, my politics have manifest mostly in quotidian, domestic choices like being vegan, composting and riding a bike. Feel free to roll your eyes. I support a few organizations. Big deal. I've always spoken my mind, but probably too politely. Besides, all of these choices are luxuries, and none of them registers as a sacrifice because they actually make my life more enjoyable. They are also, clearly, not sufficient."

"While doing calligraphy I've listened to a lot of speeches made by activists and philosophers. I've asked myself frequently if revolutionary change can take place without violence, and I've heard many sound arguments for why it cannot. Nonetheless, I remain certain that violence = no change, and that it is a doomed methodology for achieving it. In my view, violent means not only don't justify but also don't result in peaceful ends because the notion of an "end" is flawed. Now is the end.



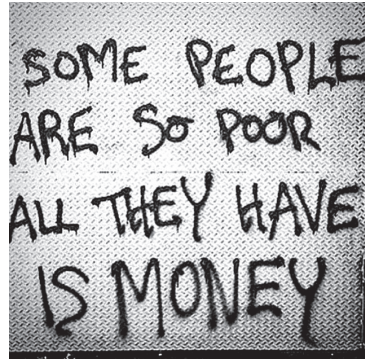
Every moment is the end. Civilization will always be in a state of becoming, so how we become what we want to be is what we are."

"Over the last few months, I've probably written the word persevere thousands of times and in of hundreds of ways. I've needed the time to think about what I can truly offer, about what a real contribution might be. I have some ideas, but I don't yet know if any of them are any good. In the meantime, I'm offering these drawings to support and thank some of the people I've held in my mind as I've written the word."

TAUBA AUERBACH

Persevere posters are available from diagonalpress.com for \$25. 100% of profits benefit the Committee to Protect Journalists, GEMS (Girls Education and Mentoring Services), Chinese American Planning Council, and PLSE (Philadelphia Lawyers for Social Equity)

CLOSING SHOT



MARTIN SKAUEN



SAVED BY A MASSIVE 80's PAINTING

GANG LIFE



Q&A: RICHARD CABRAL

Born in the mid-80s into a family of East LA gang members, RICHARD CABRAL did his first time aged 13, going back to jail every year until he was 25. His longest stint, for attempted murder, was his last. On getting out, he left the gang he had grown up in. With the help of Christian organisation Homeboys Industries, he began mentoring those still caught up in gang life and prison, and embarked on a new career as an actor. He secured an Emmy nomination for his portrayal of Hector Tontz, a former gang member struggling to go straight, in the excellent ABC series American Crime, now in its third season.

"People see me how they see me, and that's all they see," Cabral's character says at one point. And Cabral's own story is one of identity and acceptance – of how the marks of a tough, violent past impact the present. But his story is also one of how hard history can be held close, and how loyalty – to himself, as well as his fellow former gang members – can allow radical honesty to help others. "I witnessed guns, and violence, and everything people growing up there witness," he says, as we speak for an hour about prison reform, power and acting. "I finally came home at 25. And then it turned to what it is now."

GOOD TROUBLE: Tell us about life in LA.

Richard Cabral: I'm a second-generation Mexican-American, raised by my mom in East Los Angeles. I grew up in a metropolis of just Mexicans. The inner cities of Los Angeles have been riddled with guns and drugs since the beginning – it was poor, and law enforcement just didn't care. I was born in 1983, when the crack epidemic hit. So, I guess you could say I was a product of that energy, that time, and that sickness. Gangs, murder, mass incarceration.

LA historian Mike Davies said this explosion of gang violence from the 80s onwards is the result of deindustrialization. You have places where jobs were disappearing, so people were hanging around instead of working. And this coincides with the arrival of crack...

It was like these two forces that coincided at the same time. Boom. In the south side and in East LA, you have these cities which are all industrial. Right along the LA River, it's all factories and warehouses. So, you those kids with the mind to work, but all you have are drugs. The knowledge now is methamphetamine, and has been for the last 15 years. And while it's not as visible as the crack epidemic, it's taken its toll on the communities. The craziness of the stories, mothers killing babies and shit, all that has to do with drugs. The drugs really fucked things up.

One thing I heard about solving gang violence was that only warriors can end the war.

Yeah, that's a good one. For sure, for sure. To talk about the war, you have to know the war. To talk about death, you have to know death. There's a normality to it. It's the philosophy of a warrior, or a man in the army. It's not abnormal to know you might die, because there's a gang of other motherfuckers that might die with you. They all get it: we talk about death, and we talk about jail. The first time I went to jail as a kid, I looked around and thought 'Oh! There's hundreds of others like me.' I remember being young and seeing my uncle go to prison. My uncle has been a gang member since before I was born. You look outside and see gang members. You know the violence and craziness it carries, but you know they're not bad people... They're people.

What was the thing that turned it round?

The truth was I didn't want to spend my life in prison. I spent a year in jail. I had a whole year to think. And through my prayers or whatever, I got five years. But for that whole fucking year, you're thinking you might never come home.

What is the effect of all these years getting handed down by the state on the various communities affected?

You fuck up the community by having kids grow up without their fathers and mothers. You destroy the community. My best friend was 15 when he got life. Fifteen! California gives you life.

Why do you not hide from the past you had? If I don't stand behind it, and say this is what made me, I cannot be inspiration. I cannot go into prisons and talk to people. Embracing it has been the most powerful thing.

Was getting the Emmy nomination for your acting a validation?

Yeah, but a validation I wasn't seeking. I'm happy now. I was in a cell eight years ago. Now I'm out and working and seeing my kids. But it was a surprise, because I just concentrate on the work, and this just meant people recognised the work.

What are your feelings about Trump?

Well, during Obama's reign, he deported more than any other president in history, so we've always been in the shit in a way! But when the threat becomes real evident, it makes people united. If I let someone piss me off, I've given them power. This. Too. Will. Pass. As a prison reformer, we're in a good place. In California, laws are getting passed, and we just need to push on.

CHARLIE ROBIN JONES

Photography by James Mooney